Meg Henson Scales
1945 Seventh Avenue #4N
New York, NY 10026

FILED
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Clerk U.S. District Court
Greensboro, NC
BY

US District Court, Eastern District of North Carolina

Meg Henson Scales, Plaintiff, vs. Chaunesti Webb AND Man Bites Dog Theater, Defendant	Case No.: 1:15-cv-00192-WO-JEP Response to Defendants asking for dismissal of case "with prejudice" and Request for Summary Judgment

If the court pleases, I would like to set forth several reasons why this case should not be dismissed. Firstly, I would ask the court to please, seriously consider changing the venue to New York City. The work in question was written here, and the publisher is here. The burden of travel, including expenses, is yet another slap in my face, when I am the Plaintiff. There is no question regarding the facts of the case. I do not believe that justice is served by this case being tried in the defendants' home city. I would also beg the court for a Summary Judgment of $1,500,000, since the facts of the case are not in question. But I beg of the court to NOT dismiss this case; as Susan Freya Olive, in particular, seems bent upon dealing with me as if she were a prosecutor, and I had committed a crime. While I have been nothing but pleasant; Freya Olive has been consistently nasty, and this case has been too traumatic to me already, to have to confront the curious mindset of Susan Freya Olive.

It troubles me, that The Court expects me to spend thousands of dollars to travel to this venue, when I have been the victim in this Grand Theft case. The entire burden of costs and time have been placed upon the Plaintiff. Why is that? This not only ignores the Disabilities Act (I AM disabled), but the ease of communication via Skype or telephone. Forcing me, the Plaintiff to spend thousands of dollars in travel and lodging, is a further burden upon the Plaintiff, who is also a crime victim. This has also not kept Chaunesti Webb's attorney from repeatedly making false claims and demands upon Plaintiff that are not only spurious, but have degenerated into malignancy. Susan Freya Olive's 19 page (??!??) list of Discovery BEGAN at my tax returns. Because I am a very private person, and because it is none of the Defendants' business what my tax returns are; I will not comply with that specific "Discovery". There is, in fact, nothing to discover, other than why Man Bites Dog Theater colluded with Chaunesti Webb to steal my work.

I realize that stories are not actionable. But, as Byron Woods, the theater critic of Indyweek noted [EXHIBIT 9]; my story was also included with the verbatim and multiple thefts of my published and copyrighted work.

As a prior adjunct professor for City University of New York (I taught at seven of the ten penitentiaries on Riker's Island); I am rather adept in assessing reading and writing competencies. I can say, despite the contentious nature of our relationship; that Ms Webb utterly lacks the skillset to write the script of the play that she still promotes; the play that contains my words and my story. Further, although I am not a psychologist: Chaunesti Webb seems to lack the ability to tell the truth. Virtually everything she has told me, has been a lie. I cannot express the amount of pain and frustration this being has heaped upon me.

That this case is being heard in North Carolina, is a substantial financial and emotional burden, borne solely by the Plaintiff. It is assumed that any reasonable person would acknowledge that travel and lodging costs alone, are substantial. Yet, I am the one being threatened with fines and accused of disrespecting the court, by not being able to show up at any and every hearing. Kafka would find my situation unbelievable. I have had my work purloined by a woman who made tens of thousands of dollars in grants and awards based upon that work, alone. Man Bites Dog Theater has responded to me, not once, since this travail began. Not. Once.

Perpetrator/Defendant Webb's attorney, has been the opposite. She has consistently maintained an excessively hostile and malicious presentation to me, and for whatever reason- seeks to have me fined, jailed, or both. As reflected by her 19 pages of "Discovery" demanded by her-- which would entail weeks of work on my part to fulfill- are, frankly, for the most part, no one's business. For example, the first demand in Discovery made upon Plaintiff, was her tax returns.

Plaintiff's income tax returns have absolutely no bearing whatsoever upon the matter at hand, and illustrate the unbridled and irresponsible zeal the Defendant's attorney seems to take, in making this case as inflammatory, intrusive and painful as possible for the Plaintiff. If it comforts her in any way; she has succeeded. I no longer leave my home. I have ceased visiting friends, or engaging in social activities. I can no longer write, because I fear it can be stolen, and then I will be treated much like Susan Freya Olive has, in response to my legitimate grievances. I would like The Court to know, that this is with said attorney Susan Freya Olive's knowledge, that Plaintiff underwent a grueling course of chemotherapy last summer. I, the Plaintiff, find this unconscionable.

As further evidenced by Susan Freya Olive's noting of the [long-deceased] convicted and acknowledged raper Eldridge Cleaver's 1968 book, "Soul On Ice", as somehow supportive of Chaunesti Webb's defense. I, the Plaintiff, ask the Court's acknowledgement of Susan Freya Olive's ongoing tactic of throwing any black narrative (along with me as an individual) against the wall to see what sticks. I am an internationally recognized (in women's groups) as an anti-violence against black women and girls activist. I lead the first march against violence against black women and girls, in this country, in Harlem, in 1995. That year, the leading cause of death for black women under the age of 40, was murder. There were black women against me for this, as well. But the sight of leagues of young black fathers, with their daughters on their shoulders or clasping their hands, is indelible to me now. And while I cannot claim any responsibility for the drop in murder of black women; I can attest to the shunning I received professionally and sometimes personally. I was given police protection in my building and in front of my building for three days. Then, miraculously it seemed then and now— some of my ex-students began providing security for me and my family. As most women know: questioning the patriarchy, has its downsides. However, believing in those whom society has seemingly tossed, also has its rewards. I hope that perhaps through some karmic debt, or just in case some of the Defendants can find their moral compass: perhaps I will be compensated for the theft of my work, the hate mail I've received from Webb's friends and supporters, or God will carry me through this. It is abominable, to be in this unasked-for position.

Along with equally wild and unsupported nonsense, such as using this vile man or his writing (where he, incidentally, noted that he "practiced" raping black women, so that he would be more skilled when he began raping white women) as some proof of anything related to this case, is indicative of either/and a feeble mind or a malignant one. I believe that if this case were tried in New York City; I would at least have a chance at both Man Bites Dog Theater and Chaunesti Webb; giving a true and formal accounting and apology for the taking of these last five years from me, exacerbating my physical maladies, and being granted an amount of money that would not make a potential juror swoon. This is an extremely expensive place to live. It is further a place where a multiplicity of races live and work side-by-side—if not blissed regarding it, they are almost universally respectful.

I again plead the court to change the venue of this mockery of my work, of the court process, and to allay the Defendants' allegations that I am attempting in any way, to flout the court process. In the absence of this, I, the Plaintiff, ask the court to rein in the extra-legal and prosecutorial-esque machinations of Susan Freya Olive. I further ask that should Susan Freya Olive persist in such undignified and vile wastes of both the Plaintiff's time and physical and emotional resources, that do not reflect Plaintiff's intent nor actions: that she suffer legal sanctions, should she persist.

There is no question as to the facts of this case.

Defendant Chaunesti Webb wrote me, the Plaintiff, Exhibit [EXHIBIT TWO] FIVE years ago, that she was happily profiting from my unasked for and unattributed work, that was published in an anthology named after my purloined essay. Webb's motives or expectations from stealing my copyrighted work are unknown to me. This was not an obscure collection; including noted authors Alice Walker, Toni Morrison, Henry Louis Gates, and many, many others. I have also included a list of my Marquis' 'Who's Who' biographies [EXHIBIT ONE], which cannot be sought— the organization decides who should be approached and/or included.

It should also be noted that Defendant/Perpetrator also went on to secure professional accolades and grants and awards, national, state, and locally— based primarily upon Plaintiff's work; and continues to do so to this day (EXHIBITS TWO THROUGH THE REST OF THEM]. This, not incidentally, constitutes fraud.

This is AFTER promising, repeatedly, that she would cease and desist from misrepresenting the play as her "creation", and presumably stop promoting it. Her Facebook page, called 'I Love My Hair The Play', would soundly rebut her allegation.

Co-defendant Man Bites Dog Theater has taken the opposite tack. From effusive praise for how co-defendant Webb's play had "saved" (their words) their theater from extinction; there is now absolutely no evidence whatsoever, on their website, which seemingly catalogs all of the plays they have ever mounted; that Webb's play, the one in question, ever existed. They have, in fact, scrubbed the web of any involvement with the play, the co-Defendant/Perpetrator, or that Ed Wood, a founder of the theater, had unsuccessfully attempted to become a playwright twice. I suspect he is the individual who aided Defendant/Perpetrator Webb.

I, acting pro se as Plaintiff, cannot convey my distaste for being in this hellish position. I am not litigious and I am not a self-promoter. I am a grieving, physically ill, 63 year old woman, trying to protect her legacy as a decades-long, award-winning writer and painter.

The dismissal of this case would be a miscarriage of justice of the highest order. It is not hyperbole, that this is killing me. If that is their aim— and I believe it is a subset of them stealing my work, profiting from it immensely, and ignoring me- then they have already succeeded. I am hopeful that my husband, my daughter, my granddaughter and son-in-law; will fare reasonably well in my absence.

I have instructed them, in the event of my premature departure from this realm; to beware of people like these Defendants. While feeding at a trough of their own illegitimate contrivance, consisting of my work, and to a much lesser extent; two others; they virtually represent the banality of evil.

Justice would be a summary judgment for them to pay me or my estate, a minimum of $750,000, along with a published acknowledgment and apology for stealing my work, profiting from it enormously, and destroying me in the process. This March 4th, will mark the second anniversary of the death of my twin brother. There is an alarmingly high percentage of twins who do not survive more than two years following the death of one twin. I can attest to the probable legitimacy of this statistic. I can also Swear that this is an excruciating way to die.

Dated this 9th day of February, 2017

Meg Henson Scales

Meg Henson Scales
1945 Seventh Avenue, #4N
New York, NY 10026

Meg Henson Scales' 'Who's Who' Biographies, listed by Managing Editor of Marquis' Who's Who Editions/ Plaintiff Meg Henson Scales v. Defendants Chaunesti Webb & Man Bites Dog Theater/Email 1

Editorial@MarquisWhosWho.com <Editorial@marquiswhoswho.com>
4/12/16

Hello Ms Henson Scales –

I have gotten you back on track to receive current update mailers from us when we begin our next edition of **Who's Who in America**; the mailing schedule is still being finalized and I do not have a date on when you should receive it.

Your biography has appeared in the following publications:

Who's Who in America

Who's Who in America - 2014, 68th Edition (pub. 2013)
Who's Who in America - 2013, 67th Edition (pub. 2012)
Who's Who in America - 2009, 63rd Edition (pub. 2008)
Who's Who in America - 2004, 58th Edition (pub. 2003)
Who's Who in America - 2003, 57th Edition (pub. 2002)
Who's Who in America - 2002, 56th Edition (pub. 2001)
Who's Who in America - 2001, 55th Edition (pub. 2000)
Who's Who in America - 2000, 54th Edition (pub. 1999)
Who's Who in America - 1999, 53rd Edition (pub. 1998)
Who's Who in America - 1998, 52nd Edition (pub. 1997)

Who's Who in the East

Who's Who in the East - 1999-2000, 27th Edition (pub. 1998)

Who's Who in the World

Who's Who in the World - 1999, 16th Edition (pub. 1998)

Who's Who of American Women

Who's Who of American Women - 2008-2009, 27th Edition (pub. 2008)
Who's Who of American Women - 2007, 26th Edition (pub. 2006)
Who's Who of American Women - 2004-2005, 24th Edition (pub. 2004)
Who's Who of American Women - 2002-2003, 23rd Edition (pub. 2002)
Who's Who of American Women - 2001-2002, 22nd Edition (pub. 2000)
Who's Who of American Women - 1999-2000, 21st Edition (pub. 1998)
Who's Who of American Women - 1997-1998, 20th Edition (pub. 1997)

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CASE# 1:15-cv-00192-WO-JEP
Plaintiff Meg Henson Scales v. Chaunesti Webb & Man Bites Dog Theater

2A

From: Chaunesti Webb <chaunestiwebb@gmail.com>
Date: March 25, 2012, 4:33:54 PM EDT
To: info@jeffreyscales.com
Subject: Introduction & interest in using TENDERHEADED

Hi Meg,

I'm Chaunesti Webb, a theater artist based in Durham, NC. I have been working on a play since 2008 which I recently premiered here in Durham, NC just a couple weeks ago, entitled, I LOVE MY HAIR WHEN IT'S GOOD: & THEN AGAIN WHEN IT LOOKS DEFIANT AND IMPRESSIVE. It explores the relationship that Black American women have with their hair, their families and their communities. It's a coming of age story of two cousins growing up in the South, and the family of women who love them.

I started the project in 2008 when I was in graduate school at Naropa University in Boulder, CO. Up against my own questions around identity, in that very homogenous community, I began working with an ensemble of Black women to explore the complexity of our relationship to our hair and our community. We generated text, movement and sound during those early gatherings and also began interviewing other women about their hair experiences. I continued the work when I returned to my hometown in NC and completed the first iteration of my script last year.

I really fell in love with your essay TENDERHEADED and your investigation of the strongblackwoman archetype. I'd like to make some updates to my script to include excerpts from your article based on my desire to reinforce some of the themes most important to me and on the feedback I've received from peers and colleagues. I'd love to hear from you and learn more about what it would take to appropriately use your work.

Thank you in advance for your consideration and for such a beautiful articulation of this experience.

All the best,

Chaunesti

I LOVE MY HAIR WHEN IT'S GOOD: &
THEN AGAIN WHEN IT LOOKS DEFIANT AND IMPRESSIVE
www.ilovemyhairtheplay.com

2B

Emailed Cease & Desist to Chaunesti Webb

RE: Case 1:15-cv-00192-WO-JEP HENSON SCALES v. WEBB et al

Meg Henson Scales 12:58 AM April 2012

to Chaunesti

Chaunesti-

I've read these few emails from you, and it seems you are intentionally being dense. I worked very hard on developing my theories regarding the strongblackwoman and its ties to black hair. You seem to be very busy disseminating my work as yours, while not giving me the opportunity to see EXACTLY how my work is being co-opted by you. All rights to 'Tenderheaded' are reserved. This copyrighted material may not be published, broadcast or redistributed in any manner. In other words, it's mine. It is not to be parted out, mined, or otherwise used for your financial remuneration.

I have been cordial, but I am beginning to believe that if you are so busy continuing 'touring my work', and 'giving workshops' regarding it; I am going to have to ask you to cease and desist from doing so, until my request for what you are doing with my work is answered.

I have had work appropriated from me before. I will not let it happen again. You did not stumble upon my work like a log in the forest-- you have admitted using it without my permission, with your name attached to it.

I am sorry that you seem to believe that because this piece is so evocative for you that you can simply take it . This could not be further from the truth. I need to see the entire work you have made, and I need to have it happen before any more tours, grants, or workshops benefit you, for work I made. I will not allow my work to be stolen, and I don't appreciate your refusal to respond in a timely manner, as you continue to do so.

So, this is an official 'cease and desist' notice to you, to not use any or all parts of my work,. You absolutely do not have the right to use my work and call it yours. You do not have my permission, and your laxity in specifically responding, is a tacit acknowledgement that you are too BUSY making money off my work, to respond in a straightforward manner to me. That's ludicrous. Let's get your cards on the table before the lawyers have to handle it. I am suffering from your dance of deception as I write this. Don't be this way. That's not 'strong'. It's ugly and hurtful.

Seriously,
Meg Henson Scales

Cease & Desist Response from Defendant/Perpetrator Chaunesti Webb 2c

FOUND TEXT QUOTE

RE: Case 1:15-cv-00192-WO-JEP HENSON SCALES v. WEBB et al

---------- Forwarded message ----------
From: **Chaunesti Webb**
Date: Sun, Apr 15, 2012 at 4:26 AM
Subject: Re: Tenderheaded
To: Meg Henson Scales <meghenson@gmail.com>

Hi Meg,

My sincerest apologies for my tardy response. I could go on and on detailing the circumstances that have resulted in my delay in responding to your message (and my reason for being up at 4 a.m.), but I'm afraid you may not really be able to hear me given the intensity of your email. Please know that I have not intentionally been "dense", or "busy disseminating" your work as my own for my financial remuneration. I have not intentionally tried to create ill will between us and feel very sad that you believe that is the spirit in which I have moved in. I would love an opportunity to chat with you over the phone to resolve this, for me to share more about myself and my work and to be clear about my intentions.

As I mentioned in my earlier messages to you, I highly respect your work and how gracefully you articulated the relationship between the strongblackwoman and our hair. I've never done this before, written a play that is, or created anything where I've needed to request permission to use another artist's work, so I'm doing the best I know how. I am an emerging artist, who has mostly been identified as an actor, **with recent training in ways of devising work using found text (among other things).** My thinking was that particular pieces of your essay fit well with parts of my play, and I really wanted to find out what it would take to include them in the overall work. Would it be a good fit? Does it cost? Can I afford it? These were my questions, and I was hoping for an opportunity to dialogue with you, and quite honestly, I was giddy about the possibility of connecting with such a skilled Black female writer, with similar interests.

I have attached my play, in good faith, and so you can understand the context. I've inserted (highlighted) the pieces of your article that I am interested in using. I will not use any of these excerpts without your approval.

Please let me know if we may be able to have a phone conversation later today or Monday.

Deepest apologies,

Chaunesti

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The Year in Triangle Theater 2012 (INDYWEEK)

Perseverance, innovation and excellence, from companies new and old.
http://www.indyweek.com/indyweek/the-year-in-triangle-theater-2012/Content?oid=3220356

Call 2012 the year it got real for regional theater. Without warning, long-established companies including Raleigh Ensemble Players and Ghost and Spice went dark in the summer and fall. Suddenly, the status was no longer quo, as members of a generation of stage artists that hadn't been taught basic survival skills in economics, marketing and company management stopped surviving. That development remains an important wake-up call that challenges artists and groups to closely re-examine—or in some cases, invent—business plans that support their work on an ongoing basis.

But even against that ominous backdrop, we saw audacity and innovations this year. Companies politically mobilized their audiences in April and May, packing area theaters prior to a vote on an amendment to the state constitution banning same-sex marriages. In midsummer, playwright Monica Byrne convinced the playwriting website howlround.com to devote an entire week to this region, exploring the factors that have made it receptive to new works. Her work provoked some tempers, but it also raised the visibility of artists such as Mike Wiley and Chaunesti Webb in a national forum. Then the Ladies of Triangle Theater closed the week with a webcast video panel on women in local theater. This was the year that companies found new channels and methods to promote their work, and involved creative communities that were previously untapped. Audiences grew and work improved as a result.

BEST ORIGINAL SCRIPTS AND ADAPTATIONS

- Monica Byrne, *What Every Girl Should Know*, LGP
- Ian Finley, *Jude the Obscure*, BC
- force/collision, *Shape*, Politheatrics 2012, BC
- Neutral Ground Ensemble, *Children in the Dark,* Politheatrics 2012, BC
- Tony Perucci, *Donald*, LGP
- Sam Peterson, *From F to M to Octopus*, Solo Takes On Festival, UNC Communication Studies (UCS)
- Kashif Powell, *Sketches of a Man*, Solo Takes On Festival, UCS
- Peter Snoad, *Perfect*, 10 by 10 Festival, ArtsCenter Stage (ACS)
- **Chaunesti Webb, *I Love My Hair When It's Good: And Then Again When It Looks Defiant and Impressive*, 40AM**
- Anita Shontel Woodley, *The Men in Me*

Old theater hands know: If getting a new play produced is difficult, finding a subsequent, second production is often tougher. But while Anita Woodley toured her solo shows across country, Monica Byrne's lyrical, harrowing dream about the secret lives of institutionalized girls received a staged reading in Portland after its premiere here, and Chaunesti Webb's warm coming-of-age memoir was welcomed at Naropa University in Boulder, Colo. UNC's Communication Studies gave thoughtful and talented writers center stage, and Burning Coal helped us import significant new works, including New Orleans' wildly imaginative Neutral Ground Ensemble and a lyrical, disturbing meditation on the history of racial entertainment from DC's force/collision.

Creation Fund Awards from Prior Years

In This Section

- What We Do
- National Subsidy Programs
- Performance Residency Program
- Exhibition Residency Program
- Freight Fund
- Creation Fund
- Forth Fund
- Community Fund
- Mentorship and Leadership Initiative
- International Program
- Convenings
- Cultural Policy
- Project Profiles

The Creation Fund leverages resources for the creation and touring of new performance work by contributing at least $10,000 towards the creation process and ensuring a tour to a minimum of two sites.

- FY11 Winter Creation Fund Awards
- FY11 Summer Creation Fund Awards
- FY10 Summer Creation Fund Awards
- FY10 Winter Creation Fund Awards
- FY09 Summer Creation Fund Awards
- FY09 Winter Creation Fund Awards
- back to listing of current Creation Fund Awards

FY11 Summer Creation Fund Awards

NPN received 14 **Creation Fund** proposals in July 2010 and funded 14 projects.

Artist: Chaunesti Webb Lyon (Durham, NC)
Lead Partner/Commissioners: St. Joseph's Historic Foundation, Naropa University, MFA Theater Department
I Love My Hair When It's Good… is a multi-discipline theater art project that explores the relationship African American women have with their hair and how that relationship has shaped their identity and sense of being in the world. It will include interview text, original sound and music composition, video and installations, featuring an ensemble of women of African descent as performers. It will include a community engagement component facilitating dialogue around diversity, race & class
NPN Subsidy: $10,000

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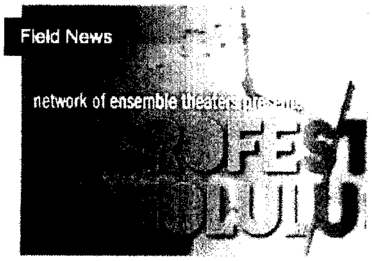

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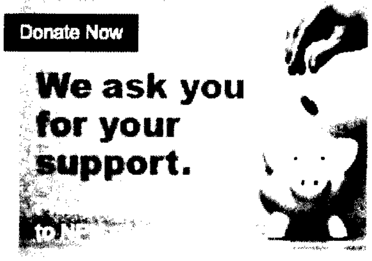


e My Hair When It's Goc
Then Again When It Looks
Defiant and Impressive
support the project:
ndiegogo.com - search for I love my hair

Follow us

5

Case# 1:15-cv-00192-JEP
Henson Scales v Webb et al

Closed

I LOVE MY HAIR WHEN IT'S GOOD: & THEN AGAIN WHEN IT LOOKS DEFIANT & IMPRESSIVE

A new play by Chaunesti Webb

Chaunesti Webb
Durham, United States
About

$5,675 USD raised by 93 backers

114% of $5,000 flexible goal

PERKS

STORY UPDATES (3) COMMENTS (63)

THE STORY...

In 2007 I moved from Durham, NC to Boulder, CO to study for my masterâ€™s in Theater and Contemporary Performance at Naropa University. In Boulder, I became part of the tiny 1% African American sliver of the demographic pie. Coming out of the diversity of Durham, I was in shock. // **Everything "Black" about myself** was magnified in this environment: my attitude, my point of view, my hair. I realized that in order to get through my academic program I'd have to quickly establish my support system. // **At the same time, I was being asked** to make original performance work based on what was "present" for me. So, I found 7 Black women from the Boulder-Denver area, and for 10 weeks I facilitated a creative process where we explored the complicated relationship that we have with our hair, while cultivating community. // **That early work in Boulder, CO** was the seed for what would later become my first full length play, I LOVE MY HAIR, an interdisciplinary piece integrating interview text, original music, movement and video. I LOVE MY HAIR premieres in Durham, NC at Manbites Dog Theater, March 8-17, 2012, and in Boulder, CO, April 5, 2012. // **Developing this play has been** my most rewarding and ambitious creative experience to date. I have worked tirelessly to construct a piece that I hope is an accurate and a sincere representation of all of the voices and stories that I have collected over the past few years. It is in the spirit of community engagement that I offer this project, with the hope that we can all see and hear one another more clearly.

MY INTENTIONS...

- Present theater that entertains, educates and affirms positive cultural experiences
- Create an opportunity for people to come together who might not otherwise come into contact with one another
- Increase the sense of collective identity and community pride
- Create jobs for local artists (check our our website to see our fabulous actors and designers)
- Contribute to supporting positive community norms of diversity and tolerance

WHO I AM...

I am Chaunesti Webb, creator and director of I LOVE MY HAIR, a Durham, NC native, writer, director, actor, arts administrator with an MFA in Theater and Contemporary Performance from Naropa University and a BA in Communication Studies from the University of NC at Greensboro. -MY BIO-

HOW YOU CAN HELP...

I am grateful to have received early support for the development of I LOVE MY HAIR, through a Creation Fund Award from the National Performance Network, co-commissioned by St. Josephâ€™s Historic Foundation in partnership with Naropa University; and the Durham Arts Council Emerging Artist program. I LOVE MY HAIR is a multi-faceted production featuring original music, video design and choreography. It has been a MAJOR undertaking and a labor of love to get this baby on its feet. **We still**

need to cover expenses related to: rehearsal space, costumes, set construction, props, design & printing.

Make your best donation and receive some pretty snazzy perks.

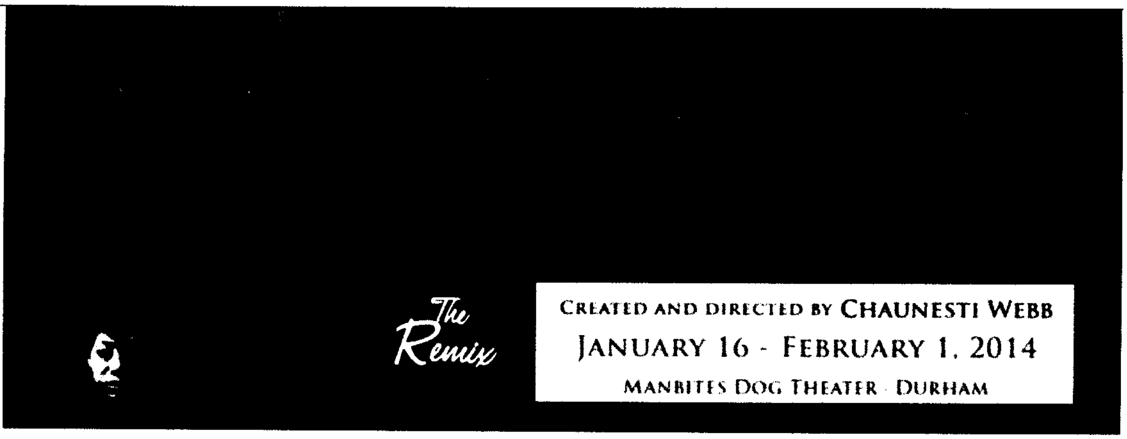
THENâ€¦tell all of your friends about our project by posting on Facebook, tweeting, telling the lady in front of you in the check out line because she has REALLY cool hair. **We canâ€™t do this without you!**

Thanks in advance for your support!

Current Facebook Page

6

I Love My Hair The Play


The Remix
CREATED AND DIRECTED BY CHAUNESTI WEBB
JANUARY 16 - FEBRUARY 1, 2014
MANBITES DOG THEATER · DURHAM

I Love My Hair The Play

@ILoveMyHairThePlay

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About

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CONTACT INFO

@ILoveMyHairThePlay Message Now

ilovemyhairtheplay@gmail.com

http://ilovemyhairtheplay.com/

MORE INFO

About

Created & Directed by Chaunesti Webb

Community Organization

STORY

Genevieve and Moni have grown up playing double-dutch together, chasing fireflies on grandma's front porch, and sharing the pain of the hot comb. Worlds collide with age and the search for identity as they attempt to make sense of the world through the complicated relationship they have with their hair. Theirs is a story of love and envy, silence and joy. Follow these two cousins and the family of women who love them, as they come of age together in the South, a South, too small to contain their curiosities. Sassy, lyrical and nostalgic, I LOVE MY HAIR integrates interview text, poetry, original music, movement and video, to explore family, community, race, class, politics and identity.

March 8-17, 2012
Manbites Dog Theater
Durham, NC

Tickets on sale February 6

RE: Case 1:15-cv-00192-WO-JEP HENSON SCALES v. WEBB et al

Chat (Off)

Arts Council; **8/3** Central Carolina Community College; **8/9** The Kirby Gallery; **8/17** Richard H. Thornton Library

7A

Congratulations, **2011 Emerging Artists Award Grantees!**

2010-2011 Emerging Artists, *photo by A Captured Image Photography*

On June 2nd, at the **27th Annual Emerging Artists Awards Ceremony**, Durham Arts Council was proud to present Ella Fountain Pratt Emerging Artists Awards to:

Joseph Bigley, Installation
Monica Byrne, Literature
Jody Cassell, Dance
Jennifer Collins-Mancour, Craft
Julia Gartrell, Installation
Heather Gordon, Painting
Ellen Hemphill, Drama
Shanna Jackson, Photography
Donald Leydens, Craft
Killian Manning, Dance
Shannon Morrow, Music
Anna Lena Phillips, Literature
Lizzy Ross, Music
Geraud Staton, Painting
Chaunesti Webb, Drama
Tom Whiteside, Film

The celebration also featured a musical interlude with Jazz Vocalist, Adia Ledbetter (Emerging Artist 2008) and Jazz Pianist, Ed Paolantonio (Emerging Artist 1991), a viewing of "Ella Fountain Pratt: Defying Gravity", a video portrait commissioned by Durham Arts Council and created by Minnow Media, and the opening of *A Cultural Landscape -- NC Mountain Counties*, photographs by Artie Dixon (Emerging Artist 1996). Ella Fountain designed the Emerging Artists Program in 1984 and served as its director until her death in 2008.

The Emerging Artists Program is funded by the North Carolina Arts Council, a division of the Department of Cultural Resources, The Mary Duke Biddle Foundation, The Ella Fountain Pratt Fund, Carver Fund, the Durham Arts Council Annual Arts Fund and individual contributions. The Ella Fountain Pratt Legacy Gallery was funded by The Mary Duke Biddle Foundation, Foundation For The Carolinas, Duke University, Peter Block, Kontek Systems, Inc., Horst and Ruth

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Durham Arts Council

Celebrating 57 Years of Creating Community Through the Arts

Artist Services Update

June 16th, 2011

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Congratulations, **2011 Emerging Artists Award Grantees!**

Emerging Artists Grant Applications Available!

Behind the Scenes

Bull City Burgers, Brews, and Bluegrass

ARTQUILTS*movement*

Piedmont Laureate Applications available this Summer

Charles Geiger: *Quasi-botanics* & **Cheryl Myrbo** *Circus: Costume, Prop and Baggage*

How to be an artist that SELLS!

ARTIST OPPORTUNITIES!

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SUPPORT LOCAL ARTISTS!

Trio of New Artists on display this fall

DAC **Facility Grant** Deadline **October 15**

Season Grantee Spotlight: **Flamenco Vivo Carlota Santana**

MARK YOUR CALENDARS!

Behind the Scenes of "The State of Things": JUNE 24TH

Bull City Burgers, Brews, & Bluegrass: JUNE 26TH

DAC School Online Fall Registration Opens: JULY 8TH

DAC 2011-2012 Emerging Artist Grant Program Deadline: SEPTEMBER 15TH

CenterFest 2011: SEPTEMBER 17-18TH

Piedmont Laureate Applications Deadline: SEPTEMBER 20TH

DAC Facility Grant Applications Deadline: OCTOBER 15TH

Art Walk Holiday Market: NOVEMBER 19-20TH

Emerging Artists Grant Program *Info Sessions*
at 6 PM at these various locations:

7/25 Chapel Hill Public Library; **8/2** Durham

From INDYWEEK, February 9, 2015

Plagiarized by Chaunesti Webb Lyon

By Meg Henson Scales

Chaunesti Webb stole my work. She stole my story, my words, and admitted as such. She received grants and awards for my work. She crowdfunded my work, and received over $5,000 for that, alone. She traveled the play based upon my story for years. Any of you who writes, or makes any creative work, can probably understand my position. This woman had never claimed to write anything- before or since. Yet, she can apparently read, and comprehend spoken English. I believe she was able to decipher the countless Cease and Desist demands told to her, letters sent to her via email, USPS, and from different attorneys.

Man Bites Dog Theater revealed their position, by elevating this thief to their Board of Directors. They also proudly claim the output from their 'help' made the play as "good' as it has been described by the editors of Indyweek, who awarded her a best new playwright accolade.

Instead of claiming this is any form of the vile televised reality shows, featuring "black" women behaving badly; you should all wonder: what should be the punishment of this woman and her co-conspirators, Man Bites Dog Theater? Many of the things they have done are punishable under North Carolina law.

Further, I would never wish this situation upon my worst enemy. This has been an extremely painful and extraordinarily costly event for me. She had mounted the play, months before she made any contact with me. She thanked, according to Byron Woods, the theater critic of Indyweek, over 160 people in the playbill of the play. None of the 'thanked' were the other two women she stole sentences from; and my name was absent, despite the paragraphs and sentences she stole from me. Instead of placing any blame upon me; take a moment to consider why she and her co-conspirators should be free to steal?

I wish she had stolen my car, or burgled my home, instead. Wait! She did! She broke into a book, selectively stole what she wanted, including way too much of my essay, from a book that was partially named after my essay. Is ignoring this ongoing travesty a way to respond? #blacklivesmatter

So does their work.

RE: Case 1:15-cv-00192-WO-JEP HENSON SCALES v. WEBB et al

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Arts » Theater

January 15, 2014

Chaunesti Webb, her play at Manbites Dog Theater and the woman accusing her of artistic theft

By Byron Woods

File photo by Jeremy M. Lange

Durham native Chaunesti Webb wrote and directed I Love My Hair When It's Good: & Then Again When It Looks Defiant and Impressive a play about the culture of African-American female beauty.

Show week is a trying time, a final set of technical and dress rehearsals before a theatrical production goes before an audience. But this week, playwright and director Chaunesti Webb's final rehearsals for the revival of *I Love My Hair When It's Good: & Then Again When It Looks Defiant and Impressive* at Manbites Dog Theater have added stressors no artist ever wants to face: the shadow of copyright infringement and threats of legal—and possibly extralegal—action.

The play was a standout of the 2012 season. Using hair as a conceit, *I Love My Hair...* was a moving meditation on the experiences of two young girls coming of age in a small Southern town and the phenomenon of internecine racism in the African-American community.

The show's initial two-week run sold out. Dates were added, which also sold out. Critics, including this author, embraced the show. On the basis of its success, Durham's venerable Manbites Dog Theater announced plans for a revival, to be produced by guest company Forty / AM. It opens Thursday.

But on Nov. 19, 2013, a New York-based writer, Meg Henson Scales, wrote the *INDY* and charged Webb with unauthorized use of an essay she wrote called "Tenderheaded, or Rejecting the Legacy of Being Able to Take It." An investigation by the *INDY* revealed the claim had substance: Henson Scales' words appeared in Webb's text, and several structural parallels appear in both.

But our inquiry also uncovered ambiguity in copyright laws that represent a potential minefield for young artists creating their own scripts without adequate training or significant legal or institutional protections.

Webb says she based the text of her play about African-American women and their hair on a series of workshops and interviews conducted with women in her native Durham and Boulder, Colo., where she did her graduate work at Naropa University between 2008 and 2009. The initial research formed the body of her thesis for a M.F.A. in contemporary performance.

The "devised theater" process that led to the creation of *I Love My Hair...* involved a kind of crowd-sourcing. "Everyone had a notebook," Webb recalls. "Folks would write things; they would pull things out. I didn't always go back and look at the sourcing of it, but I had lots of material from all of these workshops that people contributed who were part of the creation."

But somehow, along with her participants' stories, it turns out that Webb also incorporated the words of three writers—Annabelle Baker, Cynthia Gilbert and Meg Henson Scales—into the 2012 version of *I Love My Hair.* The appropriated texts had all been published in *Tenderheaded: A Comb-Bending Collection of Hair Stories*, a 2001 academic volume of essays that examined African-American women's history and hair.

Webb declined to provide the *INDY* with a copy of her 2012 script. But examination of a copy obtained elsewhere revealed that a number of passages had been appropriated from other texts. A complete paragraph had been appropriated verbatim from Baker's essay "Severed." Three phrases totaling 30 words were taken from Gilbert's poem, "Hair (R)evolution." And 14 passages from Henson Scales' work, the title essay of the *Tenderheaded* collection, showed up in Webb's script.

Among the most striking of these appropriations, which ranged from descriptive phrases to a complete paragraph, were the words Webb's five characters spoke during the moving final scene of *I Love My Hair* in 2012.

All of them had been written by Henson Scales.

In total, just under 300 words in Webb's 15,000-word script—2 percent of the total work—were appropriated from these three writers, appearing as dialogue spoken among her characters.

But beyond the specific passages appropriated, several parallels appear in Henson Scales' and Webb's text. Both involve arduous, detailed accounts of girls' childhood hair care in African-American families. In both texts, cousins are having their hair done by aunts. In both, one cousin is "tenderheaded" and the other is not. In both accounts, one of the women doing the children's hair smokes Tareyton cigarettes. And in Webb's text, one cousin subsequently follows a path of self-sacrifice that Henson Scales overtly critiques in her text.

Webb acknowledges that she did not seek advance permission to use these works. And though she thanked more than 160 people in a full page of her 2012 playbill, the three writers were unmentioned. Webb listed herself as the work's sole creator.